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and tossed it into the sea. He himself declared that they knocked him down. This was in the year 1890. I suppose it was ignorance of Ainu superstitions which made him persist in his sketching when asked not to do so.

It was an old belief among the Ainu that by sketching or taking their photographs, especially when in a nude condition, their natural life was shortened in some mysterious way. The term they used with reference to it was *Ainu hotu change*, i.e., "The man draws near to his form." This is the same as saying "he is getting near to death," or "he is becoming a ghost." Hence Mr. Landor's bother with them.

The people appeared to see something uncanny in their mere forms being produced on glass or paper without substance. To speak of the form of a person among them is the same as speaking of his soul, spirit or ghost, sometimes, even at the present day.

Dr. B. Douglas Howard, who travelled in Saghalien for a short time, has given us his experiences among the Ainu who dwelt there. In his book entitled "Trans-Siberian Savages," I find two passages which illustrate the point under discussion, though he does not appear to be aware of the reasons for the Ainu aversion to the camera. On page 95 we read that Dr. Howard brought out his hand-mirror for the instruction of the people. He says: "This, to my astonishment, quickly produced exactly the effect my rifle failed to accomplish. As fast as I showed them their faces, they darted like arrows through the doorway, and nothing could induce them to come back. I do not wonder at it," etc.

On page 96 he writes: "In a very quiet way I have taken a good many carefully selected snapshots with my camera, which included the old chief, the wizard and several other portraits. Thinking I would like to add to their pleasure another entirely new surprise and sensation, and also, perhaps, to impress them fur-

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ther with my wonderful powers, I took an almost endless amount of trouble to develop a few of them, especially the portraits. Of these, the only one now in my possession is a portrait of the old chief. The worst of it is that my loss of the others is due to a calamity which such immense pains innocently brought about.

"One day, when several men were in the hut with the chief, I took the opportunity to attempt a surprise and watch the effect upon them as I displayed before them their newly-finished portraits. Instantly they sprang to their feet as if they had been shot. All except the chief rushed out of the hut as if in a rage. The old chief stamped up and down the hut in the greatest distress. Hearing a great hubbub, mixed with wild cries, outside, I went to the hut door, where I found these people, whose gentle virtues I had so faithfully depicted, raving and gesticulating in a most menacing manner. To my utter consternation, I saw that some of them were brandishing sticks, some of them knives—that, indeed, one and all were suddenly changed to savages of the wildest type.

"Utterly bewildered at the sudden change of affairs, yet assuming that the pictures must have in some way been the cause of it, and remembering as I did the effect of the looking-glass upon them, I appealed as well as I could to the chief, exhibited my regret, and tried to make him understand that I placed myself and everything I had in his hands. To make a clean breast of it, I brought out my pictures, my apparatus and everything that pertained to it, and offered to put them all into the fireplace; but there was no fire. Meanwhile, the people outside grew so violent that the chief was obliged to go out to them.

"After a long parley, the chief returned and made me understand that I must carry everything outside. As fast as they could do it, a big fire was kindled in front of the hut. Inao (fetishes) were stuck in the

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ground all round the fire, and following their intimations, while they stood back in great alarm, I threw my poor kodak, my pictures, all my apparatus, on the fire, and stood there calmly looking on till nothing was left of them but ashes."

Such is Mr. Howard's very interesting account. In a later chapter on witchcraft, I shall mention clothes-cutting, driving nails into the image of an enemy, and sending other images of enemies to perish at sea as instances of sympathetic magic which actually came under my personal observation. There are other matters connected with this side of the cult which I think well worth a mention and which I got an Ainu man to write out for me many years ago. He wrote thus:

"The name for these things is *'ichashkara,'* i.e., 'inclosing in a fence,' and there are several ways of doing it. Should a man or woman have a quarrel, and desire to compass their enemies' hurt by magic, he or she should procure some mugwort and make an image to represent the body. This image is called *'imosh.'* When made, a hole should be dug in the earth not far from the house, and the image cursed and placed in it upside down.

"The prayer to be used at such a time should be:

"'O demon who art called *"tolpuk-un-chiri,"* i.e., "underground bird-demon," I give this image of the person I hate to thee; take the man's soul and carry it together with his body to hell; turn thou my enemy into one of thy own kind, made him a demon.' If this be done, the person who has been cursed will fall sick and die. His body will rot away as the image decomposes.

"Another way of avenging oneself on an enemy is to place the image beneath the trunk of a rotten tree. After having thus buried it, the following prayer should be said: 'O demon, make the body of the person represented by this image to rot with this tree, and let